



kimball ... canty ... the gould



LETTERS



To: MCA Newspaper

On Friday afternoon, April six-th, Snee Anthony and I constructed a ribbon work on one of the center staircases of the main building. Monday I was told that Joe Doyle was going to take it down because it was a fire hazard. I went directly to his office and told Ernie and Jim Chiavelli to ask Joe to please contact me first if it was to be taken down. Two hours later it was cut down without anyone talking to me about it. I went to Stan Thomas who said that even though he liked it he had to cut the piece down because it was a fire hazard. He said he hadn't contacted me first because he couldn't find out who had made it.

Destruction was not the only solution to the problem. We could have fire-proofed the piece. Unfortunately the attitude that seems to prevail here is one of disrespect for certain creative activities that do not occur in the main gallery. There is no excuse for an artwork to be destroyed without even consideration of an alternate plan of action.

I was not surprised however; over the past four years I've come to expect reactions such as these. As a matter of fact, I told Anita Fisk when we were discussing the idea of doing some fibre pieces in the spaces of the main building that she had better not tell too many people because if she did we wouldn't be allowed to do anything. I'm sorry to say my fears were all well founded.

Carol A. Mitchell

Editors;

On Monday April 10, a work of art was destroyed while on exhibit in the South Stairway. The piece, made of hanging strands of ribbon, was created by Carol Mitchell and Snee Anthony. It was destroyed per order of the Superintendent of Buildings and Grounds.

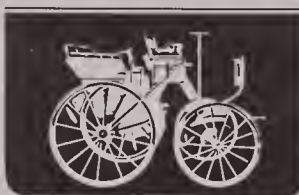
Mr. Doyle's reason for destroying this artwork was that it was flammable. This is true. I saw him test the material and I saw it burn.

However, Mr. Doyle made little or no attempt to contact Carol or Snee. Had he done so the piece could have been flame-proofed quite easily, or at the very least disassembled into re-usable material.

None of these things were done and the art work is now a snarled, wrinkled useless mass at the foot of the stair-well.

Mr. Doyle has not yet tested the pieces in the Audibon's Revenge show but I'm sure they're all flammable. He hasn't tested the posters that line the stairways and halls either, but I'm sure they're all flammable, too. I wonder how soon he will. How soon will it be deemed unsafe to exhibit artwork in this building?

Dave Armstrong



REVIEW — THE ART EDUCATION DEPARTMENT SHOW LONGWOOD GALLERY APRIL 30 — MAY 11.

On display in the Longwood Gallery are the works of Art Education graduates, undergraduates, and faculty; their very presence representing the fruition of extensive and laborious deliberation for gallery space. (This accomplishment is a great feat in itself, considering the gymnastics required at present to achieve this end.) The Department has made substantial use of the opportunity, filling the gallery with a copious yield of work, exhibiting a diversity of mediums and techniques. This fact is affirmed in ones initial confrontation with the show, although on second examination, I must consider the show in the entirety of its intent, that is: Are the works displayed truly indicative of the Art Education Department?

In represent are the studio concerns of many in the Department, conspicuous through absence are those whose work is not gallery oriented or evidenced through displayable abjects. If considered in the disciplines of each respective application of creative energy, points of union may seem few. Art Education, its philosophies and real-life manifestations provide a common ground for all; an area intensely explored and examined by students in this major and the focus of directed energies tempered by life experience for graduates and faculty. As these pursuits do underlie all in A.E., would not a show be most expressly representative of this Department if its scope encompassed this integral unity and its application in the diverse personal styles of the individuals involved? A show oriented toward Art Education concerns has the same innumerable and exciting possibilities as displays of studio work. A few examples:

1. Presentations to educate the M.C.A. Community and general public in the concerns of contemporary Art Education, its variety of approaches, both real and visionary, and methods and media employed.
2. A display of in process teaching programs and those applied to specific subjective restrictions. (physical and mental handicaps, group size, etc.)
3. Demonstrations of the use of media in Art Education and associated programs, in applied situations.



4. The presentation and discussion of essentially speculative and progressive programs encompassing attitudes and situations of the present and future educator.

The show presented covers an area on which all in A.E. are in some way involved, somewhere between the polar points of acceptance and rejection. Those who are vigorously involved in studio have undoubtedly been provided a welcome and much deserved sanctuary from abuses long suffered in the Fine Arts Department. If the coming together of these students as an affecting group is an outcome of this show, as it hopefully will be, the effort of all involved will be well rewarded.

On Being a Member of an Elitist Literary Circle — An Inside View.

by Jane Bregoli

Remembrance of the abandonment and glittering life of Bohemianism so typical of Gertrude Stein's "lost generation" — the first generation to acknowledge and despair of America's hiseous lack of cultural heritage — attracts many to the people who form the nucleus of Mass. Art's literary circle. Hopefully, Steins' was not the last generation to feel America's cultural void and commercialism.

This article will examine the times and lives of a new literary nucleus — the people who write YOUR newspaper — What makes them tick? What are their fears? How important a part does astrology play in their decision-making? These and other questions commonly asked of them by people who want to know were put to them by this author..



RARE PHOTO OF AUTHORESS BREGOLI INTERVIEWING BOLIVIAN REVOLUTIONARY

Although, to speak directly to the point, if this kindred bond of like majors is the singular uniting factor, the true sponsorship of the show should be through the Fine Arts Department, offering, "The Works of Art Education Artists." Admittedly this brings us directly to the crux of the ridiculous animosity between Fine Arts and Art Education, long standing and deeply entrenched. If these departments were functioning as they should, providence for an A.E. show would be directed to Fine Arts for sponsorship, with the interaction resulting marking a true landmark for the Community.

As is, the show is markedly reactionary, an attempt to "prove" the worth of A.E. through a public display of its studio wares, and has regrettably been promoted as such within the Department. This emphasis has been insulting and sophomoric to myself and others involved in both studio and non studio work, suggesting an uneven emphasis on personal and professional priorities, and the inability of students to balance these within their personal directions. Art Education has no need to prove itself, and hopefully neither do the individuals within. Emphatics such as these do little to clear the muddled view held by many as to what Education, specifically Art Education, is truly about.

The faction show displayed is a safe step into the past. In lieu of educating the Community in the primary focus and diverse concerns of the Department through display and instruction, it will only re-enforce the admittedly bigoted opinion presently held towards the studio efforts of its members. Rather than to attempt a truer understanding of Art Education, the show has been perpetuated on existing impasse.

Bob Gould

"Ye wry and witty editors," as they prefer to be called, met with this author in what is jokingly referred to as Bob Gould's "Tanganyikan hideaway," a lavishly furnished, secretly located apartment. Bob's is truly a "rags to riches" story in the Carnegie tradition. When asked what he believed to be the secret of his success, the sandy-headed young man candidly replies, "I owe it all to hard work and honesty." He says that his favorite color is blue and he loves fish and chips. His favorite novel is the widely acclaimed Jonathon Livingston Seagull, and yes, he is a Scorpio.

"I feel as wanted in the United States as John Lennon," quips Thomas Canty. His casual, rather offbeat appearance is deceiving, for underneath it all he really is a very concerned young man. He collects stamps in his spare time and collaborates on comic books with another member of the literary circle, Eric Kimball. Tom says with an elfish grin, "Tell them my favorite color is puce." When asked about the secret to his success Tom replies, "It was really all due to the album How to But Your Way to Heaven by Oral Roberts." As one can tell, Tom has a uniquely jesting way with words. Ha Ha.

The sprawling posture of Eric Kimball reveals a candid and sincere personality.. Contrary to popular opinion, he does not read the National Enquirer though addicted to print, but revealed to this author that he has just finished the national best seller Lovin Touch vol. I and II by Boston's Dick Summer. Eric does not have a favorite color or quotation. His eyes are brown and he wears a size 38 suit jacket.

How does being a virtual vision of bohemianism to all would-be writers affect these lads? "Well, the groupies tend to pose a problem sometimes," jokes Tom Canty good naturedly.

REVIEW

Review — Audabon's Revenge Set — Longwood Gallery

Date — April 2-13

Players — Linda Abrams, Alfred De Angelo, Nancy Connolly, Susan Haddad, Virginia Mason.

Theme — Linda Abrams

Blue rich green coasts sea rolling in darkness always smooth sheen coasts waves roll to the cubed shores to waiting dwellings empty rooms sitting to wait to see above floating futures past waves waiting to stay linger green dark monoliths careful full of close step, now, step, now, step.

Course the horizons two color nights while birds sweet lizards close at our sides. From rolling greens perch they one from the next, flight cocoons secure and when the dusk comes waters and land lol in the night light moving look again, awakening once more to the sounds. Episode — Alfred De Angelo

Colors are rich, ever varying, while still under careful control. Al De Angelo's work exhibits a marked degree of technical proficiency and aggressive imagery. While assuredly sensual and arresting, these factors do not enter into the primary conflict of his work, due to the fact that these elements are in constant mental and physical flux.

Essential to the artists expressive confrontation is his use of three dimensional, free standing objects as painting surfaces, which he has explored in a variety of forms, as evidenced by the works displayed. Paintings of rainbow varieties fill assorted nooks and closed

"LIES"

Produced by the Illegitimate Theatre Company under the direction of Dave Armstrong

"LIES", the most recent offering in the Studio of Interrelated Media's "show-a-month" series consists of three distinct and self-contained multi-media pieces, each approximately fifteen minutes in length and separated, one from another, by an intermission. The titles of the pieces, in the order in which they are presented, are: "Self-Portrait", "Oh", and "Two-Legged Words".

"Self-Portrait" is just that — a portrait of the artist. Dave states that he believes it to be the only deliberate multi-media portrait ever to be attempted. Few elements comprise the piece, the most important being a film clip of Dave lassoing a fence post, a walk-on by Dave himself and the famous (and justly so) "When You Wish Upon a Star" from Disney's Pinocchio, the final note of which is electronically held and stretched for an almost unbearable duration of time.

"Oh" and "Two-Legged Words" consist for the most part of film and audio track, interspersed with slide images. Again, the elements are few, the accent being on the visual. There are some genuinely humorous clips from Forties news and sports reels, around which are woven various aural motifs, the most predominant of which was a reading from a children's primer (the "see Spot run" sort of thing) in an ominous, commanding tone. There is also a rather lengthy clip of a row of automobiles sliding in and out of traffic accompanied by a sound track of waves beating relentlessly against some unknown shore. It is rather poetically evocative, conjuring up images of horse-shoe crabs dragging their slow, heavy bodies across an ocean floor.

closets in bold contrast to massive circular tabletop. As these works are singularly fascinating, the basic underlying condition is ultimately confusing: Is the relationship of the Object/Paintings simply that of frame to paint/surface or surface/frame intimately involved and interacting with paint?

Due to the dictates of the objects on which the artist chooses to work, his paintings are frequently presented in sequence conforming to a pre-selected segmented surface. This intrinsically establishes a narrative relationship, one which suggests a communion of each frame with the next; also composited are the dictates of well paced, communicating narration.

Interposed into this set is subject matter which is basically non-narrative imagery, self assured, free flowing visions which suffer from a forced interaction.

In contrast, Octobrella presents a singular scene, standing strong, answering only to its own unique existence, its (un)believability enhanced through masterful execution. No conflict exists as the image is in harmony with itself. If the excitement and tantalization of this work could be achieved in the artist's object/paintings, and at the same time, an agreement reached in the surface/narrative/paint confusions, the work's magnetism and function would be immeasurably increased. Perhaps this is a life's work, though I feel the artist as quite...

COMMENT



I find critical comment of the show to be most difficult, inasmuch as any criteria of judgment have yet to be truly formulated or established as regards presentations of this type. Should one discuss the artist's usage of his media? Very well: the show was executed in a controlled, self-determined manner with nothing left to chance. There is no real way to judge how well the artist uses his tools, as the viewer is not once shown what the final objective of the artist is, if indeed one exists (should one exist? why?).

Perhaps one should judge such a show by audience response. Very well: some hated it. Some loved it. Some hated some parts and loved others. Some loved those parts hated by others and hated those parts loved by others. What information does this yield us?

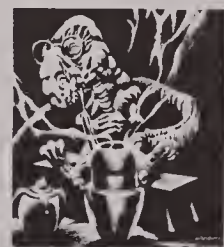
Again, the artist himself is non-committal, states no aims or objectives. We can only guess at them. No value judgments can be made. The show may be viewed objectively — length of piece — ratio of aural to visual, etc., but defies all qualitative measure or judgment. I am not saying that this is in any way a fault, simply that it reduces all comment and criticism to a guessing game. If a runner does not tell you where it is he runs to, how can you tell when he gets there?

One thing that should be spoken more of is the entire context from which this show emerged: the aforementioned "show-a-month" discipline that Harris Barron has initiated within the SIM department this year. Exactly as "show-a-month" implies, the entire department has been geared to produce one "show", "experience", "piece" or "event" every month, come rain or shine, hell or high water. This one idea

is tantamount to law within the department, and a good law it is. In a scale of values, the finished, monthly products are almost secondary to the process that underlies them. The show must go on — every month. The director of one month's show may be a lighting-man in the next. The person who was responsible for the audio portion of one show might be making costumes for another. The various work-loads are constantly changing hands. In this way, each and every student in the department is capable of assuming each and every role in the final production that luck or fate might hand him (I speak in the generic, gentle ladies). Should a lighting-man fall ill, the stage manager can take his place, and etcetera, etcetera. The show must go on. It does, once a month. Under Harris Barron's one dictum, there is real and actual learning taking place, and isn't that what a college is really all about?

Viewing Dave's show from the perspective that this broader context affords — as a real and actual learning situation in which the essential purpose and function of this college, namely, the acquisition of skills and knowledge by its students, is affirmed and fulfilled — I have nought for it but praise.

Eric Kimball



Characters — Nancy Connolly, Susan Haddad, Virginia Mason

An exciting cast of animated grotesques people the entourage, a colorful representation of natural and man-made origins. The Great Muscle Man Hero in resplendent arraignment of aluminum, leather, and stickery, stands ready to offer his services when the need arises; perhaps sooner than he thinks, as Dried Out Berry Dancer, disguised in an obscure paper bag, struts boldly on the high wire. Tooth Tiddle, a less fortunate though intensely interesting member of the troupe, looks on from her podium surrounded by bug eyed onlookers, wishing only the best for her precariously perched companion.

High above the struck tents and fenced fields flies Small Courtship, Present at all formal openings, attired in threads to suit the occasion. For this, a most special of days, his finest stitched jumper is firmly stretched across his back, presenting to those who cast a casual glance skyward, the epitome of the impeccably dressed Patchwork Birdman, a true rapid riser in aviatic society.

The caravan rounds out with many other notable personages, too numerous to enumerate, spanning alien visitors to petite ballerinas, all intent on providing for the interested observer, entertainment unparalleled in the known galaxies. Such a collection of flends, friends, and synopated ladies is assured to titillate the most wary of patrons.

In order to more fully partake in the spirit of the event, the multi-talented performers have provided for their anxious public costumes of the most splendid sort; replicas of past and present members of the troupe, dazzling in color and design and exhibiting a unique and exciting approach to costuming, not often found in the outside world. Truly an event not to be missed.

ACTION Virginia Mason

The works of Virginia Mason contain a vigorous spirit of "in progress" vitality although regrettably few in number among the group effort. While most pieces had a decidedly tactile orientation some involved participation by the viewer as in the dead carcass half lady (as those of you who stuck your hands down the pants of those striding legs found out!) As for the artists tour de force, Clear White if you were lucky enough to see it during its short presence in the gallery, you number in a select few.

Other manifestations of the Ms. Mason's ventures into assemblages are her costumes, definitely due a second mention. This festive garb was assuredly inspired, exhibiting bold new bounds in the too-stilled realm of costumery. Velvets plastics, satins, and Latex all united together and pleading to be inhabited. Paintings by Ms. Mason as do her assemblages and costumes exemplify her overall attitude, boldness, sequence, facility and suggested movement.

Bob Gould

M.C.A. STUDENT FILM
FESTIVAL
MAY 9 7:00 PM WED.
FILM DEPT. M.C.A.
ANNEX
11. REFRESHMENTS!!
(All films Must Be Submitted To
the Film Dept. By May 7 3:00
PM)

WOLFGANG STOERCHLE:
THE PROCESS OF FILM AS
SCULPTURE

BY ROBERT MORGAN

Massachusetts College of Art
was recently honored by having
WOLFGANG STOERCHLE
(pronounced: store-cal), con-
temporary American artist, per-
form two of his recent works at
the Overland Annex on March
29, 1973.

Primarily known in California
as a sculptor and instructor at
the California Institute of the
Arts, STOERCHLE recently
moved his studio to New York
City where he continues his ex-
ploration of the human body as a
source of metaphorical un-
derstanding in the environment.
STOERCHLE's concerns are
difficult to articulate in ways
other than visual. I believe that
he does not impose credos upon
his work for the benefit of critics.
In this sense, he is an exception
among those who thrive on ar-
tistic incoherency in order to
maintain relevance in the social
scene. A credo is unnecessary to
STOERCHLE whose explicit
performances are encompassed
in the mystery of their meaning.
The Overland performance
consisted of two distinct works,
lasting not longer than 50
minutes: each held a separate
aura of magic.

The theatre space was closed-
off at the outset, allowing the
audience to gather in the
foyer/gallery outside the door.
Gradually, the audience filed
into the space that was set-up in
the following manner: The
carpet extended from the center,
between the four pillars, to the
wall opposite the foyer. There
were folding chairs between the
wall and the two front pillars.
Here the audience was directed
to place themselves in order to
view the performance. In the
center of the carpet, near the far
pillars, a video-tape monitor was



surrounded by the artist's
clothing. To the right of the
monitor was a projector-screen
facing the audience. On a table
behind the screen, one could see
various equipment (a tape-
recorder and video-tape deck).
On a stool, to the rear of the



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MASSACHUSETTS COLLEGE OF ART
364 BROOKLINE AVENUE BOSTON



PRINTED BELOW IS THE SCHEDULE FOR THE ELECTION OF SGA OFFICERS
AND CLASS REPRESENTATIVES FOR THE COMING YEAR... TO THE POLLS,
YE SONS OF LIBERTY!

WEEK OF APRIL 23:

MAY 7 (MONDAY):

MAY 14 (A MONDAY):

MAY 16 AND 17:

FOR FURTHER INFORMATION ON ELECTIONAL PROCEDURE,
CONSULT YOUR STUDENT HANDBOOK...

NOMINATION PAPERS WILL BE AVAILABLE
FROM DEAN MCGAVERN AND THE SGA
OFFICE. THEY ARE TO BE COMPLETED AND
RETURNED TO DEAN MCGAVERN'S OFFICE
BY MAY 4.
CAMPAGNING AND ADVERTISING OF
CANDIDATES IS TO BEGIN.
CANDIDATES' DAY - CANDIDATES ARE
TO MAKE CAMPAIGN SPEECHES IN
AUDITORIUM.
POLLS WILL BE OPEN IN CAFETERIA.
BALLOTS WILL BE READILY AVAILABLE.

table, sat STOERCHLE, reading
a book, naked, without clothing.
To the right of the monitor was a
sunlamp attached to the left rear
pillar. The lights were turned-off
except for the sunlamp. The
foyer door was closed.

STOERCHLE closed the book,
stood-up, turned-on the video-
tape deck and monitor, and plac-
ed himself directly between the
sunlamp and the television
monitor.

Earplugs were in his ears and
his eyes were closed with intense
concentration. The monitor
began to show a faint peripheral
image of a human form being
traced with a video camera. The
entire form was being drawn on
the screen in the same abstract,
specific way that a drawing is
rendered - whereby, suddenly,
the abstraction of line and
specific shapes give way to the
recognizable image of a human
being.

muzak could now be identified
with the radio in the loft as could
be the photograph of the pool
which had been placed on the
box suspended above it. The
sounds we were hearing told a
story of activity occurring within
the space of an artist's loft. We
heard the footsteps, the talking
and all manner of noises being
made by the two men who had
placed themselves in and around
the loft. Then we heard the
sounds of traffic and realised
that they were coming from the
open window where



STOERCHLE could be seen.
This slide, with accompanying
sound, lasted about 20 minutes,
until a third and final slide was
projected against the screen.
This slide was white - the color
of the screen itself. Was it the
screen we were seeing or
another surface painted whiter?

The sounds from the loft were
gradually fading out. We heard
loft sounds intermingling with
sounds from the radio again. The
radio! The box! The slide was
taken out of the box - the left
side. End of performance.

STOERCHLE thanked Paul
McMahon for bringing him to
Boston and for helping to
organize the show. The lights in
the theatre came on and people
were blinking their eyes,
possibly wondering what to
believe - Could it be for real?

STOERCHLE presented us
with a courageous view of reality
- as if to say: everything we
sense is real. It is our percep-
tions that guide what we see and
hear into something we can ex-
perience. A romantic view,
perhaps, but also a view that
provided an experience of in-
tense beauty and mystery, an ex-
perience that invited us into the
artist's world, rather than put-
ting us off or on.

THE DESIGN DIVISION SHOW
- LONGWOOD GALLERY

This was, to put it bluntly, one
fine show, perhaps the finest to
be presented at MCA this year.
Exhibiting various works of the
last two years of the students
and faculty of the Design Divi-
sion departments (there are six:
Industrial, Architectural,
Photography, Illustration,
Graphic and Fashion), this show
succeeded on all points of con-
sideration.

The first and most important
was the abundance of content.
Where one would logically ex-
pect a show purporting to cover
such a large segment of the MCA
community as the six D.D.
departments to do little more
than hint at the actual work be-
ing done there, this show
presented a wealth of material,
it's depth and scope being truly
revelatory of those six
departments. For once in the
history of MCA exhibits, the
emphasis was removed from the
showing of just those few pieces
that, though they may constitute
the qualitative "cream of the
crop", are really fairly
cosmetic, giving no idea of the
thoughts and processes that un-
derlie them. The D.D. show was
a turning away from the showing
of absolutes, of final, great
generalities - the dams that
prevent the further development
of ideas. Finished products are
for decadent minds. The D.D.
show was an evolving

mechanism - work was shown
- good work and bad work, but
work. Not just the occasional
masterpiece. The surface was
skimmed off, revealing the in-
finitely more important ideas,
processes, and directions, the
pulse and rhythm of the
departments.

The second of the two major
(and integrally inseparable)
points of consideration was the
manner in which the works were
displayed. Each piece was
presented as a slide, this being
necessary due to the great
number of pieces. The gallery
was subdivided by several
screens which were suspended
from the ceiling and upon which
played a battery of slide projec-
tors, resulting in the viewer's be-
ing confronted with a group of
rapidly-changing images, each
lasting but a few seconds. While
form is almost never more than
an extension of content, the form
of the D.D. exhibit was of great
importance, being utilized to
define and enhance the content.
An excellent alternative to the
over-tried and not necessarily
true exhibition scheme of "hang
the damn things on the wall so
they look nice."
The exhibit was installed by
George Pearsons, Brad White,
Peter Babey, Sandra Brown and
Ron Rioux, guided and overseen
by David Dobreiner. Much
credit is due them all, as is due
Harris Barron for his technical
assistance. Good show.
Eric Kimball

